

WITH
UNITED
ARTISTS



AROUND THE WORLD

Drake Hotel, Chicago

July 17-18-19, 1933

SPECIAL
CONVENTION
ISSUE

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"EXTRA EFFORT FOR GREATER RETURNS"

I had to deny myself the pleasure of attending the Chicago convention, but I received a first-hand account of it from Mr. Lichtman, Mr. Cohen and others who were present. And one of the things that impressed them, and which they repeated to me, was Mr. Schenck's striking declaration to the salesmen, "It will require extra effort on your part to realize greater returns on the good product we will supply next season."

As one thoroughly familiar with the loyal spirit of the Foreign Legion, I feel perfectly safe in assuring Mr. Schenck that you men will put that necessary extra effort and extra thinking into your jobs which the times call for and our company needs. I am certain that after you have studied the new lineup of product, you will agree with me that we have everything in our favor to enable us to achieve a greater success and prosperity than ever before in our history.

Arthur W. Kelly
Paris, July 31, 1933

CONVENTIONALITIES

(Striking Declarations From Convention Speeches)

Joseph M. Schenck:

"Your future depends upon yourself....We will supply good product and it will require extra effort on your part to realize greater returns....Mr. Lichtman and I hope to pay you handsomely....When things start picking up and we begin to make money, you will make money, too."

Al Lichtman:

"Good product breeds goodwill....The film business cannot be monopolized....You can't sell pictures like a bunch of bananas....The entire industry is now starting from scratch....The most important thing in this business is a good picture."

Harry Gold:

"Every United Artists picture is your baby; it may be handsome or ugly, good or bad; but it's still your baby, and you should love it, not neglect it."

Paul Burger:

"Plan your work and work your plan."

Darryl Zanuck:

"Beauty is worth a dollar an hour but there is no price tag on brains....20th Century looks forward to a fighting future and is ready for the battle."

Abe Lehr:

"I feel about Goldwyn pictures the way the lioness feels about her young - she has only one, but that one is a lion."

Harry Goetz:

"Rely on Reliance....Good things come in SMALL packages."

Hal Horne:

"It's not the best made but the best exploited picture that often makes the most money."

A CLOSEUP OF THE CONVENTION

In an atmosphere electric with enthusiasm and unsuppressed excitement, 150 members of our organization, representing every branch of the distribution department in the United States and in Canada, including a goodly number of delegates from our various producing units and at least one visiting foreign legionnaire - Alexander Krisel, U.A. distributor in China - assembled at the Drake Hotel, Chicago, July 17-19, for the first convention held by United Artists since 1930.

It was an historic occasion - a memorable milestone in the development of our company and a significant commentary on the revolutionary changes that have taken place in the film business. The presence of President Joseph M. Schenck, who was the principal guest of honor at the convention, was not only a source of gratification to all the delegates, but served to emphasize the tremendous importance that the United Artists chief executive attached to this epochal sales conference.

Al Lichtman, Vice-President in charge of distribution, was the presiding officer; and with the ringing statement that, "United Artists must have been fundamentally sound to have endured for 15 years," he proceeded to describe the ambitious program and plans that have been mapped out for the 1933-34 season. There were several other speakers, chiefly from the Home Office and Hollywood executive staffs, but the main burden of reviewing the new lineup of pictures and outlining next season's policies fell on the shoulders of Mr. Lichtman; and he was never in better form.

For hours at a stretch, he held the rapt interest and close attention of the entire assemblage, running the whole gamut of production and distribution in his usual brilliant, epigrammatic style. He is an unconscious sloganeer, possessing the knack of illuminating a profound thought or complex subject with one flashing phrase. For instance, he hit the nail of chain theatre depression squarely on the head, when he said, "You can't operate theatres from a swivel chair in New York". And again, "The future of this business rests on the independent exhibitor".

Analyzing the 1933-34 product, Mr. Lichtman stated in unequivocal terms that our 15th anniversary program, which will include a minimum of thirty pictures - three times the output in any previous year - and will feature many stars, directors and producers identified with us for the first time, presents the finest group of productions United Artists has ever announced. He made it clear, however, that despite the increased quantity, there would be no deviation from the traditional company policy of making and selling our pictures on an individual, quality basis. The Siamese ills of the industry - mass production and block booking - Mr. Lichtman emphasized, will never gain a stranglehold on our organization, for it is the firm conviction of every United Artists executive that "You can't make pictures like biscuits, and you can't sell pictures like bananas".

In his talk on production, Mr. Lichtman lauded the inspiring leadership of Mr. Schenck, and paid eloquent tribute to our various producers. He praised the organizing ability and production genius of Darryl Zanuck, and pointed out that 43 days after the Schenck-Zanuck unit was organized, their first picture, "The Bowery," was already in work - a record without parallel in the industry. Mr. Lichtman further emphasized that the acquisition of 20th Century Pictures marked the fourth great turning point in the history of United Artists. The other three, he explained, were (1) the formation of the company by those five idealists - Mary Pickford, Douglas Fairbanks, Charlie Chaplin, D.W. Griffith and Hiram Abrams; (2) Mr. Schenck's election to the presidency in 1925; (3) the addition of the Samuel Goldwyn productions.

By the time Mr. Lichtman finished his thrilling description of the individual pictures, every man present was convinced in his own mind that our new lineup embraced the finest bunch of films on the market. Little wonder, then, that they cheered themselves hoarse when Mr. Schenck promised them a share in the new prosperity which looms for our company in the next twelve months.

After an ovation that lasted several minutes, Mr. Schenck, who had made a dramatic night flight from Hollywood to attend, delivered a straight-from-the-shoulder talk with a fervor and sincerity that evoked frenzied enthusiasm and applause from the assembled delegates.

"When things start picking up," he declared forcefully, "and we begin to make money, you will make money, too. When I was a producer I operated with partners or associates and paid better salaries than any other producer. When conditions were such that I could not afford to operate on that basis, I stopped producing. Your future depends on yourself. We will supply good product, sparing nothing. It will require extra effort on your part to realize greater returns. Mr. Lichtman and I hope to pay you handsomely. There is no desire on our part to keep you down."

Speaking of production plans, he said:

"We are very fortunate in acquiring Darryl Zanuck as an associate. Zanuck now has the capital to produce just as he pleases. He formerly made 60 pictures for Warners. Now he can concentrate on 12. Mathematically, his pictures should be five times as good. If he does three times as well, we will be satisfied".

For the other producers, Abe Lehr spoke on behalf of the Goldwyn productions; Harry Goetz ably represented the Reliance unit; John Krimsky made a few pointed remarks about "Emperor Jones"; and Walt Disney briefly discussed his cartoons. All of the Home Office speakers - Paul Burger, Harry Gold, Dennis O'Brien and Hal Horne - were listened to with great interest as they outlined their respective departmental plans and problems. Mr. Horne, in his talk, not only stressed the importance of showmanship as a definite sales factor, but indicated that during the coming season the Home Office ad and publicity department would widen its sphere of influence and service considerably due to added manpower, which would permit of greater concentration on individual pictures and closer cooperation with the various branches and studios.

Cheers greeted his announcement that every salesman would receive a handsome leather travelling kit containing complete advertising and publicity data, as well as miscellaneous box office reports, etc., on every picture. Week in and week out, fresh material containing the latest available information, will be sent to all offices, so that the kits may be kept up-to-date at all times. (Note: foreign offices will be furnished in the near future with loose-leaf leather binders in which to file copies of all useful ad pages for reference use.)

Next to the interesting talks, nothing impressed those present so much as the special production trailers they were shown. These left no shadow of doubt in their minds regarding the big calibre and entertainment value of next season's product.

In rounding out this recital, no more fitting closing message could be written than the one given to the delegates by Mr. Lichtman. He emphasized that the bigger we grow the greater our responsibility. That our job is to make the best product, to give it the most intelligent exploitation, to return an adequate profit to the company, and to maintain the high standards, ethics and good will of United Artists around the world.

MAKE WAY FOR U.A.

UNITED ARTISTS STARS AND FEATURED PLAYERS

TAKE THE GAMBLE OUT OF SHOWMANSHIP

The following (partial) list of stars and featured players who will appear in United Artists pictures during the coming season represent a winning hand that every exhibitor will be glad to play:

Mary Pickford, Charles Chaplin, Douglas Fairbanks, Eddie Cantor, Ronald Colman, Anna Sten, George Arliss, Constance Bennett, Loretta Young, Constance Cummings, Ann Harding, Fay Wray, George Bancroft, Syd Chaplin, Jeanette MacDonald, Herbert Marshall, Charles Laughton, Paul Robeson, Jimmy Durante, Lupe Velez, Wallace Beery, Jackie Cooper, George Raft, Judith Anderson, Peggy Hopkins Joyce, Stuart Erwin, Elissa Landi, Juliette Compton, Warren Williams, Phillips Holmes, Gloria Stuart, Ruth Etting, David Manners, Pert Kelton, Anna Neagle, Fernand Graavey, Jack Buchanan, Mickey Mouse.

UNITED ARTISTS DIRECTORS GUARANTEE

EXHIBITORS A FULL HOUSE

Frank Tuttle, Richard Wallace, Raoul Walsh, George Fitzmaurice, Lowell Sherman, Gregory La Cava, Walter Lang, Sidney Lanfield, John Cromwell, Rowland Brown, Alexander Korda, Herbert Wilcox, Dudley Murphy.

UNITED ARTISTS PRODUCERS REPRESENT

BOX OFFICE INSURANCE

Joseph M. Schenck, Samuel Goldwyn, Darryl Zanuck, Edward Small, Walt Disney, John Krimsky, Gifford Cochran, Herbert Wilcox, Alexander Korda.

MARY PICKFORD

Miss Pickford is considering several stories and expects to announce the title of her new picture very soon.

CHARLES CHAPLIN

Charlie Chaplin has definitely promised to deliver a picture by the end of this year. The story already written by Chaplin himself takes place in the industrial center of a big city. Charlie will portray his usual character of amusing little vagabond with battered derby, slouchy clothes, trick moustache and bamboo cane. The picture will be silent but will have music and sound effects. Paulette Goddard will be his leading lady.

DOUGLAS FAIRBANKS

The tentative title for the new Fairbanks swashbuckling romance is "Zorro Rides Again". A thrilling sequel to the picture that astounded the industry with its almost unbelievable grosses. It will be made on an elaborate scale, reproducing the California of Spanish days in the picturesque Fairbanks style, with a lot of fast action and a minimum of dialogue. Music and color will play a dominant role in the production. It is possible that Douglas Fairbanks, Jr. will also appear in it.

SAMUEL GOLDWYN PRODUCTIONS

THE MASQUERADER

Starring Ronald Colman. With Elissa Landi and Juliette Compton. Directed by Richard Wallace. Amazing story of a man who hired a masquerader to double for him, not only in Parliament, but even at home with his wife....and mistress. Previewed both in Hollywood and in New York, and hailed as the highspot of Colman's career. (P.S.: You have the pressbook on this picture)

ROMAN SCANDALS

Starring Eddie Cantor. With Ruth Etting, Gloria Stuart, David Manners and 100 famous Goldwyn Girls. Directed by Frank Tuttle. Adapted by William Anthony McGuire from original story by George S. Kaufman and Robert Sherwood. Warren and Dubin, who wrote the music for "42nd Street" and "Gold Diggers of 1933", are writing the song numbers for the Cantor film. Busby Berkeley, who handled the dance ensembles in "The Kid From Spain", is doing a similar job in this production. Story presents Eddie as a fighting Roman charioteer. If you think the bullfight in "The Kid From Spain" was funny, wait till you see the chariot race in this production!

NANA

Starring Anna Sten. With Warren Williams, Phillips Holmes and Pert Kelton. Directed by George Fitzmaurice. Story is based on Emile Zola's famous novel of the life of a courtesan. Rodgers and Hart are writing the song hits. Miss Sten will not only sing, but also dance a modern version of the can-can. It is freely predicted that with her first picture Anna Sten will sweep into instantaneous popularity as did Garbo and Dietrich.

BARBARY COAST

Starring Anna Sten. Adapted by Frances Marion from Herbert Asbury's new novel, laid in a setting the whole world has heard so much about. This will be Sten's second picture.

NOTE: There may be another Goldwyn picture, but it is so indefinite that you had better say nothing about it at the present time.

20TH CENTURY PICTURES

(IMPORTANT: The name of the Schenck-Zanuck unit is "20th CENTURY PICTURES" and not "TWENTIETH CENTURY PICTURES". In other words the numerals should be used. The word "20th" is never to be spelled out.)

* * *

THE BOWERY

With Wallace Beery, Jackie Cooper, George Raft, Fay Wray, Pert Kelton. Directed by Raoul Walsh. Based on a book by Michael L. Simmons and B.R. Solomon. This picture reunites Beery and Cooper, who were teamed so successfully by Metro in "The Champ". Story covers the most colorful period in New York's history and will feature such real-life personalities as John L. Sullivan, Carrie Nation, Al Smith, Jimmy Walker, Irving Berlin, Steve Brodie (famous as the man who jumped off the Brooklyn Bridge) and others.

RED TAPE

Starring George Arliss. Story is a modern comedy-drama by Sam Mintz and Maude T. Howell, along the lines of the star's recent successes, "The Millionaire" and "The Working Man".

THE GREAT ROTHSCHILD

Starring George Arliss. This will be his second film. An original story woven around the historical facts in the lives of the five great money barons, the Rothschild brothers, who cornered the financial market of the world in the days of Napoleon and built an empire of gold that flourishes to this day.

MOULIN ROUGE

Starring Constance Bennett. Directed by Sidney Lanfield. Adapted by Nunnally Johnson from the French story of Lajon de Bri. It is a musical extravaganza against the background of Vienna, Paris and New York. Lyrics and music by Harry Warren and Al Dubin (who are doing the musical numbers in "Roman Scandals".) There will be a chorus of 75 girls with dance numbers of an international flavor.

20TH CENTURY PICTURES

I KNEW HER WHEN

Starring Constance Bennett. This will be her second film. Directed by Gregory La Cava. Adapted by Courtenay Terrett from an original story, "The Unnamed Woman," by Willard Robertson. It's a human interest drama, tearing the lid off the New York divorce racket.

GALLANT LADY

Starring Ann Harding. Directed by Gregory La Cava. An original story by Gilbert Emery.

BROADWAY THRU A KEYHOLE

The first real story of Broadway by Walter Winchell, famous New York columnist. Adapted by Gene Towne and Graham Baker. Directed by Lowell Sherman. Music and lyrics by Mack Gordon and Harry Revel. With Constance Cummings, Peggy Hopkins Joyce, Stuart Erwin, Eddie Foy, Jr., Paul Kelly, Texas Guinan, Hugh O'Connell, Russ Colombo, Gregory Ratoff, Abe Lyman and his band.

BLOOD MONEY

Starring George Bancroft. With Judith Anderson, noted Broadway stage actress. Directed by Rowland Brown. Adapted by Brown and Hal Long from Brown's original story, which exposes the bail bond and income tax racket.

MISS LONELYHEARTS

Adapted by Leonard Praskins from the best-selling novel of the same name by Nathaneal West, which reveals the hilarious adventures of the editor of an "Advice to the Lovelorn" column.

TROUBLE SHOOTER

Dramatic story by J.R. Bren and Elmer Harris, built around the incredible adventures of the men who brave a thousand dangers, keeping the telephone wires clear. Will be made with the cooperation of the Bell Telephone System.

BORN TO BE BAD

Original story by Ralph Graves of a cloak-and-suit model who graduated into a "lady-about-town".

P.T. BARNUM

Starring Wallace Beery in the title role. An epic of the life of the great showman. Adapted by John Huston. from Barnum's own biography, "The Life and Struggles of P.T. Barnum".

RELIANCE PICTURES

JOE PALOOKA

With Jimmy Durante, Lupe Velez, Stuart Erwin, Marjorie Rambeau, William Collier, Sr., Abe Lyman and his band. Based on famous newspaper cartoon strip by Ham Fisher. Erwin portrays the role of a dumb prize fighter, with Durante as his manager.

THE COUNT OF MONTE CRISTO

With an all-star cast. Based on the Alexandre Dumas story that the whole world knows and will want to see.

STYLE

An original story by Ralph Graves. It will reveal how the latest creations are conceived and popularized, and will show the drama, gayety, intrigue and heartbreak that go on behind the scenes in the world's style centers - Hollywood, Paris, New York and London. Scheduled to be made with some of the biggest feminine personalities of the screen and world of fashion. Production plans include tieups with leading style creators of the United States and Europe.

NOTE: There will be a fourth picture produced by Reliance, to be announced later. "Shanghai Gesture" will not be made.

KRIMSKY-COCHRAN FILM

EMPEROR JONES

Starring Paul Robeson, famous Negro actor and opera star. Directed by Dudley Murphy. Adapted by DuBose Heyward from Eugene O'Neill's stage play of the same name. Dudley Digges has the only important white role in the entire picture. Robeson sings three numbers: "Now Let Me Fly", "Water Boy" and "I'm Travelin'", all arranged by Rosamund Johnson, an authority on Negro spirituals.

WALT DISNEY CARTOONS

Walt Disney will produce 13 Mickey Mouse and 13 Silly Symphony cartoons for next season's program. In other words, two Disney subjects will be released every month. The Sillicies will be in full Technicolor, and there will be striking new novelties in the handling and treatment of the inanimate players in the Disney scenarios. The first 1933-34 Mickey Mouse releases will be "Puppy Love" and "Steeplechase." The first two Silly Symphony subjects will be "Lullaby Land" and "Old King Cole." Every Mickey and Silly on the new program will be handled just like a full-length feature picture insofar as advertising, publicity and exploitation is concerned.

SYD CHAPLIN FILM

We have no details on this yet, but you can count on a rip-roaring super-comedy. It will probably be produced in London. Syd Chaplin's last picture, "Charlie's Aunt," was a terrific money-maker.

BRITISH & DOMINIONS

You are (or should be) receiving regularly thru our London office publicity data and photos on the B & D product. So there is no need itemizing the productions here. But we do want to emphasize the importance and box office possibilities of

BITTER SWEET

One of the big specials United Artists will have on its program next season is the film version of Noel Coward's internationally famous operetta, "Bitter Sweet," directed by Herbert Wilcox, England's foremost producer, with Anna Neagle and Ferdinand Graavey. The picture is finished; we have seen it at Home Office; and everyone feels it will be a genuine box office hit. All of the music from the original score is heard in the film. The picture has all the charm and beauty and human appeal of "Smilin' Thru." It will be released in the United States, the first showing being at the Rivoli Theatre, New York, August 16. Five days later, August 21, it opens at the Carlton Theatre, London. Details of both the New York and London campaigns will be sent to all foreign offices immediately after the openings. In addition, you will receive from Home Office press-books, accessories, etc., as usual. There is no reason why this picture shouldn't be one of the big money-makers of the year. It deserves and should get extraordinary exploitation support because it is an extraordinary attraction.

LONDON FILMS

Of the five pictures this British producing unit is making for U.A. release the first is finished.

THE PRIVATE LIFE OF HENRY THE EIGHTH Directed by Alexander Korda. Starring Charles Laughton, noted character actor, who played the role of Nero in "Sign of the Cross". The combination of Korda and Laughton augurs well for the success of the picture, which will also be released in the United States.

UNCONVENTIONALITIES

The serious business of the convention was lightened by many a smile. In between sessions there were several pleasant interludes. Here are some of the things that we remember: Hal Horne raised a big laugh when he pointed out that A. Krisel is the only man in the company who can take Chinese money for our pictures and get away with it....When General Balbo and his intrepid flyers reached the Drake Hotel, they were greeted by a huge banner that covered the entire marquee, reading: "Make Way For U.A. - United Artists Convention".... When Messrs. Lichtman, Disney, Horne and Finney arrived by plane at the Municipal Airport in Chicago, they were welcomed by Olsen and Johnson, comedians of the musical comedy, "Take a Chance," as well as by the show's entire chorus, and presented with the key to the city....Walt Disney autographed five special photos showing Mickey Mouse reading about the arrival of the Italian flyers in the Chicago newspapers; these were presented to Balbo to take home as souvenirs.... Leon Lee sent a big basket of fruit to Mr. Schenck's room as a welcoming gesture. When he heard that Mr. Schenck was delayed, he ran from his own room at one o'clock in the morning, dressed in you-know-what, and made a wreck of the fruit.... When Mr. Schenck finally reached Chicago, he faced a battery of photographers waiting to "shoot" Elliot Roosevelt, the President's son, who arrived on the same plane....A motorcycle police escort helped Mr. Schenck reach the hotel in record time despite a tire blowout....Walt Disney was asked to inscribe his name in the Drake autograph book, which contains the signatures of famous men and women, who have stopped at the hotel at one time or another....James Mulvey, Monroe Greenthal and Ed Finney were the three musketeers whose business it was to meet the seven beautiful Goldwyn Girls, when they stopped off at Chicago enroute to the Coast. Messrs. Mulvey, Greenthal and Finney fell in love with their business and embraced their opportunity....Sadie Feuerstein, Mr. Lichtman's secretary, was the only girl at the convention; and Dennis O'Brien will remember it as long as he lives. But he forgot to remember while he was making his speech; he said something that wasn't strictly legal, making Sadie blush; the men roared....Ed Grossman, Chicago manager, became the father of a convention baby and named the youngster "United"....Walt Disney broadcast over a coast-to-coast radio hookup on the National Farm and Home Hour program, and gave millions of listeners-in the thrill of a lifetime when he talked like Mickey Mouse....The day before the convention opened Mr. Lichtman played golf, using Greenthal's clubs. He didn't do so well, and when he got back to the hotel, he called for Greenthal. "Are you going to fire him?" someone asked Mr. Lichtman. "No", he laughed, "I'm going to buy him a new set of clubs".The highspot of the hilarity was the banquet that climaxed the convention. Hal Horne and Haskell Masters were the two masters of ceremonies and had everyone in hysterics with their burlesque of the convention and take-off on the speeches....Masters finally got sentimental and surprised Mr. Lichtman by presenting him with a complete set of gold studs and cuff links, a gift from the entire sales staff....All in all, it was a swell convention from every angle!

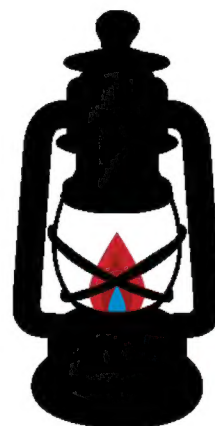
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